

CAMERA SCRIPT
BBC-1

Project no.: 2315/8319
EPISODE ONE

"DR. WHO AND THE WAR MACHINES"

by
Ian Stuart Black

Serial '38'

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CREW 19

CAMERA REHEARSALS

Friday, 10th June 1966

Studio One, Riverside

10.30 am - 1.00 pm Camera rehearsal (with TK-26)
1.00 pm - 2.00 pm LUNCH
2.00 pm - 7.00 pm Camera rehearsal (with TK-26)
3.45 pm - 4.15 pm approx. TEA
7.00 pm - 8.00 pm DINNER
8.00 pm - 8.30 pm Sound and Vision line-up

RECORDING:

8.30 pm - 9.45 pm to VT/4T/32897

TRANSMISSION:

Saturday, 25th June

DR. WHO AND THE WAR MACHINES
episode One.

CAST LIST

DR. WHO		WILLIAM MARTNELL
DODO	.....	JACKIE LANE
BEN	.....	MICHAEL CRAZE
TOLLY	.....	ANNEKE MILLS
SIR CHARLES	.....	WILLIAM MEERVYN
BRETT	.....	JOHN HARVEY
KRUMPTON	.....	JOHN CATER
MAJOR GREEN	.....	ALAN CURTIS
KITTY	.....	SANDRA BRYANT
FLASH	.....	EDWIN PROCTOR
AMERICAN JOURNALIST	.....	RIC FELGATE
INTERVIEWER	.....	JOHN DOYE
NOTAN Voice	.....	GERALD TAYLOR

- - - -

SETS

1. Corner of London square (P.B.U.) with Tardis.
2. Brett's Office
3. Lift, with Corridor (B.P.) leading from it.
4. The Inferno (a Discotheque)
5. Reception room, Royal Scientific Club
also
6. London Street (B.P.)
7. Reception, GPO (B.P.)

"DR. WHO AND THE WAR MACHINES"

Running Order ep.1

page	scene	characters	time	cams/booms	shots
1	"Dr. Who" Opening Titles: T/C1				
	Prog.Title & author Telejector slides				
1	T/C2: Panning shot sky, zoom into London Sq.				
1	1.EXT. LONDON SQ.	Dr. Who Dodo P.C.	Day	2A.3A.A1.	1 - 4
3	t/C3: Slow tilt up GPO Tower	Dr. Who } Dodo } oov			5
3	3.EXT. LONDON SQ.	Dr. Who Dodo	Day	3A.2A.A1.	6 - 8
4	T/C4: Dr. Who & Dodo on way to Tower				9
5	4.INT. BRETT'S OFFICE	Dr. Who Dodo Major Green Brett Polly	Day	5.4A.1A.2B. A1.C1.B1.	10 - 40
R E C O R D I N G B R E A K					
11	5.INT. INFERNO	Polly Dodo Kitty Ben Flash Extras	Evening	3B.2D.1B. A2.	41 - 64
R E C O R D I N G B R E A K					
16	T/C5: Dr. Who arriving at Club		5		65/65a
16	6.INT. SCIENTIFIC CLUB	Sir Charles Krimpton Am. Journalist Interviewer Dr. Who Extras	Evening	1C.2E.4B. B2.C2.f/r	66 - 87
18	7.INT. BRETT'S OFFICE	Brett Major Green	Evening	4A.2C.3D.5. C1.f/r	88 - 100
21	8.INT. INFERNO	Polly/Dodo Kitty/Ben Extras	Evening	3B.A2.	101

page	scene	characters	time	cams/booms	shots
23	8A. EXT. LONDON STR. B.P.	Brett	Evening	2A	102
RECORDING BREAK					
23	9. INT. SCIENTIFIC CLUB	Sir Charles Brett Krimpton American Journ. TV Interviewer Dr. Who Extras	Evening	1C.2E.4B. B2.C2.	103 - 110
26	10. INT. BRETT'S OFFICE		Evening	1A.C3.	111
26	11. INT. CORRIDOR	Major Green	"	3D.B3.	112
27	12. INT. BRETT'S OFFICE	Major Green	"	1A.C3.5.	113/113a
27	13. INT. INFERNO	Kitty Dodo Tolly Den Extras	"	3C.A2.	114
28	14. INT. BRETT'S OFFICE	Major Green Dodo (oov)	"	4A.2C.1A. 5.C3.	115- 117a
28	15. INT. INFERNO	Dodo Tolly Den Kitty Extras	"	3C.A2.	118
29	16. INT. RECEPTION CFO B.P.	Brett Krimpton	"	2B.B3.	119
29	17. INT. LIFT	Brett Krimpton	"	1D.f/r	120
30	18. INT. CORRIDOR B.P.	Brett Krimpton	"	2B.B3.	121
31	19a. INT. BRETT'S OFFICE	Brett Krimpton Major Green	" " "	4A.1A.C3.5	122 - 125
33	19b. INT. INFERNO	Den Tolly Kitty Dr. Who Extras	"	3P.2D.A2.	126 - 130
35	20. INT. BRETT'S OFFICE	Brett Major Green Krimpton Woman voice Dodo	"	4A.1A.C3. 2B.	131- 137
37	21. INT. CORRIDOR	Dodo	"	3D.B3.	138
37	'W' Sign			5	139
37	Ballon Caption			4	140

"DOCTOR WHO AND THE WAR MACHINES"

T/C 1: "Dr. Who" Opening Titles

FADE TO BLACK

MIX/FX Drum-roll/

Slide 1 White, four squares

OUT~~Slide 2~~ THE

Slide 3 THE WAR

Slide 4 THE WAR MACH

Slide 5 THE WAR MACHINES

Slide 6 THE WAR MACHINES

Slide 7 BY IAN STUART BLACK

Slide 8 EPISODE

Slide 9 1

/FX Cymbal/MIXTELECINE.2

We open on a WIDE
ANGLE view of London -
taken from the G.P.O.
Tower. The CAMERA
settles on a quiet
square near the foot
of the tower. We ZOOM
in until, with the
accompanying noises,
the Tardis materializes
in a corner of the
square.

/FX Strong wind//FX TARDIS landing//FX Traffic,
birds, etc./1. EXT. LONDON SQUARE. DAY. 2A.A1.3A

(A LONDON SQUARE CLOSE TO THE
FOOT OF THE G.P.O. TOWER. IT
IS A FAIRLY EMPTY CORNER OF
THE SQUARE AND AFTER A COUPLE
OF PEDESTRIANS HAVE WALKED
BY IT IS MOMENTARILY EMPTY.
THE TARDIS IS NOT OUT OF PLACE
AS IT STANDS IN THE CORNER
OF THE SQUARE.

THE DOOR OPENS AND DOCTOR WHO
AND DODO STEP OUT.

DOCTOR WHO TAKES A DEEP
BREATH AND LOOKS AROUND
WITH PLEASURE AT WHERE HE
FINDS HIMSELF.

DODO ALSO VIEWS THE SCENE
WITH EQUAL ENJOYMENT)

1. 2 A
MCS DR. WHO

DOCTOR WHO: Well Dodo, I suppose
you know where you are.

2. 3 A
MCS DODO

(DODO TAKES A DEEP BREATH -
EYES CLOSED:)

3. 2 A
a/b

DODO: London! Home! It's
marvellous to be back here. It seems
ages and ages since I left.

4. 3 A
2/S DODO-DR. WHO

DOCTOR WHO: When you've seen as
many ages as I have, my dear,
you won't use the term so freely.
It's been no time at all.

They come fwd. to
close L and R of frame

DODO: (INDICATING SIGN) What's
that for?

DOCTOR WHO: The problem about
being back in the twentieth
century is that the Tardis is
sometimes taken for what it appears
to be.

Let P.C. in L. to
C bgd. then out R.

(AT THAT MOMENT, A POLICE
CONSTABLE IS WALKING PAST.
HE STOPS WITH A PUZZLED EX-
PRESSION BESIDE THE TARDIS.
HE IS ABOUT TO ENTER WHEN HE
SEES THE SIGN - "Out Of Order")

DODO: (QUIETLY) I see what you
mean.

(THE POLICEMAN MOVES OUT OF
SHOT)

HOLD DODO close as
DR. WHO goes
upstage C.

DOCTOR WHO: Fortunately they
can't get in.

SEP

(4 on 3)

- 3 -

DODO: (AMUSED) If only they could! Scotland Yard whipped off into time and space!

(DOCTOR WHO IS NOT LISTENING TO HER. HIS EYE IS CAUGHT BY SOMETHING OUT OF SHOT)

DOCTOR WHO: So that's it.

DODO: What? (LOOKING OFF) Oh the Tower - it's finished.

5. T/C3:

2. EXT. G.P.O. TOWER. DAY.

(A SLOW TILT UP THE G.P.O. TOWER)

DOCTOR WHO: (O.O.V) Very interesting. Very interesting indeed.

DODO: (O.O.V) Fab, isn't it. Steven would have liked this place.

6. 3. A / 3. EXT. LONDON SQUARE. DAY.
a/b

DOCTOR WHO: Steven is far too busy right now to worry about this.

DODO: (CATCHING THE INFLECTION IN HIS VOICE) Worry Doctor? What's there to worry about?

- 3 -

(6 on 3)

DOCTOR WHO: I don't know -- yet.DODO: You're just imagining things.

TIGHTEN as DR. WHO comes fwd.

DOCTOR WHO: (SHARPLY) You should know me better than that by now child. There is something alien about that tower. I can scent it.DODO: Smells O.K. to me - good old London smoke.DOCTOR WHO: I can feel ... Something I tell you. A power of some kind.

DR. WHO comes fwd.

(HE PULLS HIS SLEEVE UP - REVEALS HIS ARM)

Look at my skin.

(T'DO, HIDING A SMILE, LOOKS AT HIS ARM)

The same prickling sensation I had when the Daleks were near.

7. 2 A
MCS DR. WHODODO: Daleks?/8. 3 A
a/b Let DR. WHO go L
leaving MCS DODODOCTOR WHO: Ah, you've never met them, have you? I pray you never will. / (COMING TO A DECISION) I must investigate that tower.

9. T/C4:

(DOCTOR WHO GOES.
DODO REACTS AND FOLLOWS)

(5 next)

MIX:

4A.1A.2B. A1.C1.B1.

4. INT. BRETT'S OFFICE. DAY.

10. 5
CAPTION:
High shot London

(HAS PANORAMIC VIEW OF LONDON
FROM WINDOW.)

11. 4 A
MCS BRETT

DOCTOR WHO AND DODO ARE BEING
SHOWN INTO THE OFFICE BY A
MILITARY-LOOKING MAN, MAJOR
GREEN, SECURITY OFFICER)

MAJOR: Professor Brett.

12. 1 A
Very high/s BRETT's
desk.

(THE MAJOR CLOSES THE DOOR
AFTER DODO AND THE DOCTOR,
LEAVING THEM WITH BRETT,
AND HIS PRETTY SECRETARY,
POLLY.)

BRETT in from top L.
PAN him R. to 2/s
BRETT - POLLY

- 5 -

(2 next)

PULL BACK as POLLY comes fwd., CRABBING R. and down to make deep 2/S POLLY(close fgd.) - BRETT (bgd.)

13. 2 B
Lift doors. They open MAJOR, DR. WHO and DODO out. PULL BACK with them to door. See BRETT in bgd. Let MAJOR go R.

BRETT'S OFFICE IS IMPRESSIVE, MODERN AND WELL FURNISHED. IT IS DOMINATED BY A COMPUTER WHICH OCCUPIES PART OF ONE WALL AND WHICH IS QUIETLY 'WORKING' WITH A POWERFUL, BUT ALMOST SILENT, DYNAMO NOISE. IT IS BEAUTIFULLY BUILT AND GLISTENS WITH ITS METALLIC COVERING. THE COMPUTER POSSESSES AN AMAZING ARRAY OF DIALS, LIGHTS, SWITCHES, ETC. FROM A CERTAIN ANGLE IT PRESENTS AN ALMOST HUMAN SHAPE AS ITS PANELS ARE ARRANGED LIKE A SQUAT, POWERFUL BODY WITH A SQUARE, CLEARLY-DEFINED HEAD. ALL THESE ATTRIBUTES ARE NOT NOTED BY THE CAMERA AT FIRST, AS WE CONCENTRATE ON THE MAN BEHIND THE DESK. THIS IS PROFESSOR BRETT. HE IS A VERY WARM AND EXPANSIVE PERSONALITY. WE LIKE HIM IMMEDIATELY. HE IS ~~TX WOTA~~ MIDDLE-AGED AND PLUMP. HE ~~BASIC~~ SMILES HAPPILY AS HE WELCOMES THE DOCTOR)

14. 1 A
MLS BRETT

MAJOR: Professor Brett

He comes fwd.
to 3/s

BRETT: h Doctor. (LOOKING AT DESK) I understand from Major Green that you are a specialist in computer development.

BRETT - DODO(fgd.) -
DR. WHO

DOCTOR WHO: Well, hardly a specialist, but I dabble you know. (TURNING TO THE COMPUTER) So this is it.

15. 4 A
MCS DR. WHO

BRETT: I beg your pardon./

DOCTOR WHO: I sensed a very powerful source of energy just outside the building - something most unusual. / This is it.

16. 1 A
a/b They move
upstage

BRETT: (EXPANSIVELY) It is indeed.

OPEN DOOR

(HE CROSSES TO THE DOCTOR'S SIDE)

(2 next)

My life's work, Doctor.

(16 on 1)

17. 2 (thru' door)
MCS BRETT

DOCTOR WHO: (STUDYING IT) Hm,
most ingenious.

BRETT: I'd go so far as to say
that there is nothing else like
it in the world. It is at least
ten years ahead of its time.

18. 1 A

(DODO, ALSO STUDYING IT:)

a/b HOLD BRETT and
DODO as they go L.
Let POLLY thru'
L. to R. fgd.
PUSH IN round table
to 2/S including
globe

DODO: What makes it so special?

BRETT: Well ...

DOCTOR WHO: (INTRODUCING HER)
Oh, my or ... secretary, Dodo
Chaplet.

BRETT: Well, Miss Chaplet I'll
explain. This computer is not
perhaps the biggest in the world
but certainly the most advanced.

we are about to link up
this machine with computers all
over the world as a central
intelligence ... sort of Problem
Solver!

19. 4 A

DODO: I don't understand?
Problem Solver? What sort of problems?

20. 1 A
a/b

BRETT: Well ... suppose there is
a V bomber flying over the North
Sea which develops a fault in its
control system. It needs to find
and repair that fault immediately.

21. 4 A
a/b

22. 1 A
MCS DODO

Many lives may be at stake. Its
computer can be linked up to this
one, the data passed on, and the
answer supplied in a matter of
minutes. Again, take a doctor in a
remote country needing details of the
most up to date treatment only this
machine can supply the answer.

DODO: I, er, think I see.

23. 4 A

BRETT: Perhaps it will be
clearer tonight.

Deep3/S
BRETT - DR. WHO (bgd.) -
DODO

(23 on 4)

DOCTOR WHO: Tonight?

24. 1 A

High CU Newspapers
on BRETT's desk

BRETT: (SURPRISED) Yes. of course, the Press conference./

(HE INDICATES A COUPLE OF NEWSPAPERS OPEN ON THE DESK WITH THIS FACE ON THE FRONT PAGE: HEADLINES: "Computer Break-through For Britain")

25. 4 A

3/S BRETT - DR.WHO -
DODO

I thought your visit ...

DOCTOR WHO: (QUICKLY) Of course my dear fellow. Eh, Dodo?

DODO: (MAKES A SLIGHT FACE) All sounds very exciting.

Let POLLY in R.
to close L. fgd.

BRETT: Exciting! (LOOKS ROUND FOR AN EXAMPLE) Look, this is my secretary, Polly.

DODO: Hello, Polly.

POLLY: How do you do?

BRETT: Now Polly's pretty smart - a cracking typist, Right? (TO POLLY)

(POLLY: A S L P C - ODS
'YES')

26. 1 A

MCS BRETT

Pretty cheeky too! / Now this computer - I call it Wotan - will operating Thought Analogue - See. Now Wotan can not only think faster than Polly, or myself, but also type faster./

27. 4 A

a/b

DODO: (TO POLLY) True?

Let POLLY go R.
followed by DODO

POLLY: 'Fraid so. And never makes mistakes, wretched thing.

(27 on 4)

BRETT and DR. WHO
come fwd. to make
tight cross 2/S
BRETT - DR. WHO,
fav. DR. WHO

DOCTOR WHO: Surely you're not
claiming to have invented a
machine that can think for itself?

BRETT: Yes.

DOCTOR WHO: And never makes a
mistake?

BRETT: No.

Becomes deep-shot
BRETT close L. fgd.

DOCTOR WHO: Ha. I speak in
here do I not?

(HE APPROACHES MACHINE, SPEAKS
TO IT:)

28. 2 What's the square root of 17422?/

MS Teleprinter
Let DR. WHO in R.

(WOTON RATTLES BACK THE ANSWER
SLIP IMMEDIATELY.

29. 1 A
BCU Teleprinter

DOCTOR WHO GLANCES AT IT)

30. 2 BRETT: (SMILING) Correct?/

a/b DODO in R. to
2/S DODO - DR. WHO

DOCTOR WHO: (WORKING IT OUT)
One moment/... Give answer (TO
BE SUPPLIED LATER) Absolutely
correct.

31. 4 A
MCS DR. WHO

32. 1 A
2/S DODO - DR. WHO DODO: (EXCITED) May I try it
now?

PAN DODO R. and
let BRETT in L. to
make 3/S
DR. WHO - DODO - BRETT

BRETT: Certainly.

DODO: (THINKING UP A QUESTION)
Now - let's see. You funny look-
ing contraption you.

(SHE GOES RIGHT UP TO IT -
THE LIGHTS FLASH IN HER FACE)

Here's one you'll never get.
What does the word Tardis mean?
(cont ...)

(4 next)

(WOTAN GOES INTO ACTION.

PAN with DR. WHO to
MS Teleprinter. Let
DODO in R. and PUSH IN
with her to X2/S
Teleprinter - DODO,
FAV. Teleprinter

DOCTOR WHO LOOKS INTERESTED.

DODO PICKS UP THE CARD (OR
TAPE)

33. 4 A
CU WOTAN panel

DODO: (cont) (HALF SCARED)
Doctor!

34. 1 A
a/b PULL BACK
with DODO to
MS Teleprinter.
Let DR. WHO in R.
PAN him R. to 3/S
DR. WHO - DODO -
BRETT

DOCTOR WHO: What does it say,
my child?

DODO: It's got it right. Time
and relative dimensions in space.

DOCTOR WHO: Good Heavens. Let
me see. (LOOKS AT CARD) How
could it have known this?

BRETT: (LAUGHS) Wotan knows a
lot I don't know. And now
Miss Cnaplet Miss Chaplet.

(DODO IS STANDING LOOKING
TRANSFIXED AT WOTAN.

BRETT TOUCHES HER ARM. SHE
WAKES UP AND TURNS AWAY)

35. 4 A
CU DODO

DODO: Pardon?

BRETT: Are you all right?

DODO: (SHAKING HER HEAD) Yes
thanks. A buzzing in the ears.

36. 1 A
W/S POLLY in R.
She brings DODO fwd.
DODO sits making
deep-shot DODO(fgd.) -
BRETT - DR. WHO(bgd.) -
- POLLY(fgd.)

POLLY: Here sit down, love.

(SHE BRINGS A CHAIR OVER.

DODO SITS.

BRETT, TO DOCTOR WHO - WHO
IS STUDYING WOTAN:)

BRETT: Feeling better now?

(4 next)

BRETT goes deep

DODO: Fine, thank you.

BRETT: Polly will look after you.

BRETT JOINS DR. WHOAT
THE COMPUTER

POLLY: Is it your first time
in London?

DODO: No. Feels like it though.
I feel very out of touch. I feel
like going out to the hottest
night spot in town!

37. 4 A
MCS POLLY

POLLY: That's easy - the Inferno.

DODO: You're joking.

POLLY: No, really. I'm a
member. I'm off there tonight.
Like to come along?

38. 2 B
MCS DODO

DODO: Love to - I'll have to
ask the Dr. though. /Doctor,
~~mind if I leave you this evening?~~

39. 1 A
Deep-shot a/b

DODO and POLLY stand

DR. WHO: Not at all. You
wouldn't be interested in the
press conference.

DR. WHO comes fwd.

DODO: I'm going to the Inferno
Club.

40. 4 A
MCS POLLY

DR. WHO: I'll meet you there -
er, what is this 'Infernal' club?

POLLY: It's a new discotheque
in Long Acre. You can't miss it
- it's heavenly.

3B.2D.1B.A2.

RE-Q GRAMS
Pop and Chat

5. INT. INFERNO. NIGHT

41. 1 B
CU Mask on wall
42. 3 B
Vertical shot (mirror)
Youngsters dancing
43. 2 D
CU Turntables
44. 1 B
High-shot 2 youngsters
45. 3 B
Any youngster
46. 2 D
Any 2 youngsters
47. 3 B
Another youngster
48. 1 B
High-shot entrance
POLLY and DODO in.

(WE START CLOSE ON THE BIZARRE DECOR OF THE INFERNO. FLAMES LEAP ROUND THE GAIING MOUTH OF HELL. DEVILS AND THE CONDEMNED DECORATE THE CELLAR WHICH IS A DISCOTHEQUE. BEAT MUSIC PLAYS FROM A RECORD AND IN THE CONFINED DANCING SPACE A NUMBER OF YOUNGSTERS ARE DANCING TOGETHER. THERE IS A SMALL SOFT-DRINK BAR SOMEWHERE IN PURGATORY. BEHIND IT IS KITTY, NOT MUCH MORE THAN NINETEEN, SHORT-SKIRTED AND UNSELFCONSCIOUSLY ATTRACTIVE. SHE RUNS THE PLACE.

THE CAMERA PICKS OUT DODO AND POLLY COMING DOWN THE STEPS OF HADES INTO THE JAWS OF DEATH. THEY THREAD THEIR WAY THROUGH THE DANCERS)

KITTY: Hello, Polly, love.
Am I glad to see you.

SBP

- 12 -

(48 on 1)

POLLY: This is Dodo. Dodo -
Kitty.

PAN and PULL BACK
with POLLY and DODO
to include KITTY
L. fgd.

KITTY: Hi, Dodo!

DODO: Hello.

Becomes 3/S

POLLY - DODO - KITTY KITTY: Polly, you're just the
person I need. Would you help
me?

POLLY: Here we go again. (TO
DODO QUICKLY) Mind you I quite
enjoy helping people - well what
is it then?

KITTY: When you were here week-
end, did you notice a sailor
propping up the bar?

(On to page 13)

(3 next)

(48 on 1)

49. 3 B
MCS KITTY

POLLY: Not specially./

50. 2 D
W/S BEN at entrance
PAN with him to C.
of floor then let
him go

KITTY: Well he's been here ever
since. Poor lad - he just sits
there at the end of the bar ...
Look out - here he comes now./

(BEN ENTERS DISCONSOLETELY
GOES TO END OF BAR SLUMPS
OVER IN A DEJECTED POSTURE)

51. 1 B
3/S POLLY-DODO-KITTY

Well you see - he's no great
advertisement for the most with it
place in town is he. Couldn't you
cheer him up a little? Lane ducks
are your speciality./

52. 3 B
W/S BEN fwd. & sits

53. 1 B
MCS POLLY

POLLY: O.K. Kitty. Leave
it to us. Stand-by Dodo. This
looks like a rescue mission. The
Navy's in trouble./

54. 3 B
3/S POLLY-
DODO-KITTY

(SHE LEADS WAY TO SAILOR,
FOLLOWED BY DODO)

PAN POLLY and DODO
L. to 3/S

Well, hello!

BEN(close fgd.) -
DODO - POLLY

(SAILOR LOOKS UP BLANKLY)

We met the other night. Remember?

(DODO LOOKS AT HER)

BEN: Oh, yes. I think I do.

55. 2 D
MCS BEN

POLLY: You think you do! I must
have made a big impression./

BEN: Oh. No, it's not that.

POLLY: Well what is it then. Must
be pretty big not to have noticed
me.

56. 3 B
a/b

BEN: (LAMELY) I'm sorry./

POLLY: He says he's sorry!

POLLY comes fwd.
to make
BEN(fgd.) - DODO -
POLLY(fgd.)

BEN: (CROSSLY) No law against
sitting here is there.

POLLY: There should be when you sit
there with that face. Look, I'll
show you.

(SHE CLIMBS ON TO THE NEXT
STOLL AND MIMICS HIS FACE
AND ATTITUDE)

BEN: Was it bad, then?

DODO: Worse.

POLLY: So spill the beans, sailor -
lets have the facts man. What's
your problem. /

56A. 2 D
MCS BEN

BEN: Oh - you wouldn't understand.
You'd think I'm some kind of nut.

POLLY: Try us.

BEN: It's my ship, see - its
gone off to the West Indies. I've
got a shore posting - in barracks
for six months. /

56B. 3 B
a/b

POLLY: And you'll miss the swaying
palms, white beaches and blue sea.

BEN: Very funny, if you've quite
finished cheering me up.

CRAB L. with
POLLY and DODO
to bring in
FLASH from L
shooting thru'
railings

POLLY: (CROSSLY) Come on Dodo -
let's leave him. I can't stand
people with no sense of humour.

(BEN SCOWLS, TURNS AWAY
AGAIN. POLLY AND DODO
MOVE UP THE BAR.

A TALL, LONG-HAIRED
CHARACTER, FLASH, MOVES IN.
HE PUTS HIS ARM ON THE BAR
AND COMES UP CLOSE TO HER)

FLASH: Try me. I've got a great
sense of humour. Anything for a
giggle.

POLLY: Take your arm away.

FLASH: Now you don't really mean
that, beautiful. I know your type -
you'll have a much better time with
me than with Shorty here. /

57. 2 D
MS BEN

BEN: (TURNING ROUND) What's that?

58. 3 B
a/b

Let BEN in from R.

FLASH MOVES AGAINST POLLY.
SHE TRIES TO SLAP HIS FACE.
DODO PULLS AT HIS ARM. BEN
COMES UP - STANDS BALANCED
BEHIND HIS BACK, CAGNEY STYLE)

BEN: Let her go.

PEN with them

FLASH: Go away and play with your
toy boats half pint.

/ FX Lose atmos. Stop pop /

BEN MOVES FAST. HE GRABS
FLASH ROUND THE NECK WITH
HIS ARM, AND APPLIES HIS
CLENCHED FIST TO A PRESSURE
POINT IN THE MIDDLE OF HIS BACK

FLASH: (STIFFENING UP; A CRY OF PAIN)
Oh, my back!

BEN: I said let go of her.

59. 2 D
2/S FLASH-BEN. Becomes
BEN-FLASH

FLASH LETS POLLY GO. / BEN
PULLS HIM AWAY FROM THE GIRLS -
FACES HIM. FLASH MAKES A
MOVE TOWARDS HIM. BEN
STRAIGHTENS HIS HANDS IN A
KARATE POSITION

60. 3 B
2/S BEN-FLASH

61. 1 B
High-shot FLASH

Just try. I'll chop you in little
bits, mate.

62. 3 B
Deep 2/S BEN(fgd.) -
FLASH. FLASH comes
fwd.

KITTY: (COMING OVER) What's all
this?

63. 2 D
CU FLASH

BEN: Nothing. One of your
customers wants to go home.

64. 3 B
a/b Let KITTY in R.
Let FLASH go.
BEN makes to go R. Let
POLLY & DODO in L.

FLASH STARES AT HIM FOR A
MOMENT - TURNS AND LEAVES.
BEN RELAXES, TURNS TO THE GIRLS

You want to be careful who you
encourage. / FX REGAIN /

POLLY: You conceited

DODO: Now, Polly. He was only
trying to help. Thank you ... er ...

BEN: Ben, Ben Jackson.

FADE TO BLACK

FOR THE FIRST TIME HE SMILES -
HE HOLDS OUT HIS HAND. THEY
START DANCING TOGETHER

- 65a. 5 _____ / 6. INT. SCIENTIFIC CLUB
NOTICE - "R.S. CLUB"
T/C contd. JOURNALISTS MILL AROUND
LOOKING AT MODEL OF
COMPUTERS (WOTEN IN
PARTICULAR) ON A RAISED
PLATFORM.
66. 1 C
Doors. DR. WHO in. PAN
him R. to show W/S room SIR CHARLES SUMMER IS
IS FLANKED BY OTHER
SCIENTISTS AT A TABLE.
67. 4 B
2/S Journalists. They
take flash photos ON ONE SIDE IS PROFESSOR
KRIMPTON. THERE IS AN
EMPTY CHAIR ON THE OTHER
SIDE.
68. 2 E
Model of WOTAN incl.
journalists L and R SIR CHARLES IS SPEAKING
AS DOCTOR WHO CAN BE
SEEN ENTERING AT BACK OF
RECEPTION DURING HIS
OPENING SPEECH)
69. 4 B
W/S Journalists, incl.
cam.2 in shot close
L fgd. SIR CHARLES: Gentlemen - can I
have your attention.
- CAM.2 PAN UP TO
SIR CHARLES AS HE
SPEAKS (THE ROOM QUIETENS - ALL
LOOK ATTENTIVELY TOWARDS
THE PLATFORM)
70. 2 E
W/S Group on platform
You've heard the back-room boys -
now it's my turn. C-Day, that is
computer day, will be next Monday
July 16. Only four days time.
Then all computer systems in this
country
71. 4 B
3/S Journalist-DR. WHO-
ROY PAIRS Let DR. WHO
go R. will be under the
control of this (INDICATING ON
BLOW-UP) central computer we call
Woten. As you've heard; it will
have peaceful and military applications
72. 2 E
MS SIR CHARLES I need hardly tell you it will mean
a big step forward for Britain, and,
I think I may say, for the world!
73. 4 B
MS ROY PAIRS Now, any questions?
AMERICAN JOURNALIST: Roy Pails.
New York Sketch.
- SIR CHARLES: Fire away.
74. 1 C
MS SIR CHARLES JOURNALIST: Doesn't this put a
great deal of power in the hands of
whoever operates Woten? /

(74 on 1)

75. 4 B
MS ROY PAILS

76. 1 C
a/b

SIR CHARLES: No-one 'operates' Woten. He operates himself. A computer is merely a brain which thinks logically without any political or private end. It is pure thought. / It makes calculations. It supplies only the truth. / It has no imaginative powers.

77. 2 E
Deep 3/S INTERVIEWER
(fgd.) - SIR CHARLES
(bgd.) - Journalist

JOURNALIST: Is there no way of fixing it so that it gave false answers?

78. 4 B
MS ROY PAILS

SIR CHARLES: There would be no point. Don't forget a computer like Woten is not a human being. It has no reason so suppress the truth. It has no emotions. It is our servant. /

79. 1 C
MS SIR CHARLES

AMERICAN JOURNALIST: Seems to me you're talkin' bout this machine as though it can think for itself like a human being. /

SIR CHARLES: It can only with much more accuracy.

80. 4 B
W/S JOURNALISTS

(ALL LOOK UP--- EXCLAMATIONS "THAT'S A BIG CLAIM TO MAKE EH")

81. 2 E
MS DR. WHO

82. 4 B
MS ROY PAILS

AMERICAN JOURNALIST: Isn't that kinda risky? Suppose it decides it can get along without people. / what then?

83. 2 E
W/S Group incl. DR WHO

(GENERAL LAUGHTER)

84. 1 C
MS SIR CHARLES

85. 4 B
Low 2/S SIR CHARLES - KRIMPTON (fgd.)

SIR CHARLES: (LAUGHING) I hardly think it will come to that. I imagine Professor Brett has the machine under control. (ASIDE TO KRIMPTON) / Where the Devil is Brett?

SIR CHARLES comes fwd. KRIMPTON: (SOTTO VOICE) He should have met me here an hour ago.

(1 next)

DW
(85 on 4)

Let KRIMPTON go L.

86. 1 C
W/S Room

SIR CHARLES: (ASIDE) Give him a buzz will you - there's a good fellow. / (TO THE MEETING) I must apologise for the absense of Professor Brett. I'm sure he'll be here in a moment or two if you'll bear with us /

87. 2 E
Group/S
DR. WHO C. of frame.
PUSH IN with DR. WHO
to CU model

This is his now really.

(DOCTOR WHO IS STANDING
BY THE MODEL OF WOTEN ..
HE FROWNS SLIGHTLY AND
TURNS TO STUDY THE MODEL.

MIX:

CU OF MODEL)

FX MIX TO
WOTAN BASIC

4A.2C.3D.C1.f/r

88. 4 A

7. INT. BRETT'S OFFICE. NIGHT.

Deep/s BRETT
(close fgd.) -
WOTAN

(BEGIN CLOSE ON WOTEN.

PULL BACK TO REVEAL
BRETT ENDING A TELEPHONE
CONVERSATION)

BRETT: (INTO PHONE) I have to go now. I'm very late for an important meeting. Goodnight.

(HE PUTS DOWN THE TELEPHONE
AND HURRIEDLY BEGINS TO
TIDY HIS DESK, CRAMMING
PAPERS INTO BRIEFCASE.

AGAINST THE OTHER WALL
WOTEN IS TICKING OVER
SLOWLY, LIGHTS FLICKER
INTERMITTENTLY,

BRETT HESITATES FOR A
MOMENT AS HE SHUTS HIS
BRIEFCASE AND LOOKS ROUND
THE ROOM UNEASILY. HE
PRESSES A BUZZER ON HIS
DESK. HE THEN GETS UP
AND LOOKS IN A CUPBOARD
BESIDE HIM.

THERE IS NOTHING AMISS.

BRETT CLOSES THE CUPBOARD
DOOR AND LOOKS ROUND THE
ROOM AGAIN.

HE GIVES A BRIEF GLANCE
OR TWO TOWARDS WOTEN
DURING THIS ACTION.

THE DOOR OPENS AND
MAJOR GREEN ENTERS)

PAN him R. to
2/s BRETT - MAJOR

MAJOR GREEN: You rang Professor?

BRETT: (SHARPLY) Have you been here
all day major?

MAJOR GREEN: (SURPRISED BY HIS TONE)
Yes, of course./

89. 2 C
MCS BRETT

BRETT: Are you sure the building
is properly screened?

MAJOR GREEN: (HUFFILY) If you have
any complaint Professor ...

90. 4 A
MCS MAJOR

BRETT: I have. There's someone
in this part of the building./

MAJOR GREEN: Sorry sir. Not
possible. We have a complete
security check on this section -
day and night.

BRETT: You're sure.

91. 2 C
2/S BRETT - MAJOR
PAN R. with BRETT

MAJOR GREEN: Positive./

BRETT: Funny. I've had a feeling
all day of someone there. Someone
listening to me, watching me.

92. 3 D
Doors. Becomes
MS BRETT
PAN him R. and back

(HE STOPS SHORT - STRIDES
TO THE DOOR, FLINGS IT
OPEN, LOOKS OUT AT
CORRIDOR)

93. 2 C
Door. PAN BRETT
L. to 2/S

MAJOR GREEN: There's only the two
of us in this part of the tower.

94. 4 A
MCS BRETT

(94 on 4)

BRETT: (TIREDLY) Then I suppose you must be right. Sorry Major, I must be getting tired.

95.

2 C

2/S Let MAJOR go

MAJOR GREEN: All right sir. Are you going to be working late tonight?

BRETT: No. (LOOKS AT WATCH) Good heavens I must be off. I'm late. Thank you Major.

96.

3 D

Doors. MAJOR in C. and out R.

MAJOR GREEN: Goodnight sir.

(MAJOR GREEN EXITS.)

97

2 C

W/S BRETT C. of frame

BRETT HESITATES FOR A MOMENT AS THOUGH LISTENING.

THE ONLY SOUND IS THE IRREGULAR TICKING OF WOTEN AS THE TEMPO OF THE COMPUTER'S ACTIVITY COMES AND GOES.

FROM HIS DESK BRETT SLOWLY LOOKS UP THOUGHTFULLY AT THE MACHINE.

98.

4 A

CU BRETT

THE TICKING NOISE CONTINUES. IT HAS A SLIGHTLY SINISTER SOUND.

BRETT SHAKES HIMSELF FREE FROM HIS DOUBTS)

99.

2 C

a/b

PAN with BRETT as he comes fwd. to close R. of frame

BRETT: (A LITTLE TOO LOUDLY) It's ridiculous. I'm imagining things. It's quite ridiculous. (cont...)

(HE HURRIEDLY PREPARES TO GO AND CROSSES TOWARDS THE DOOR,

THE TICKING OF THE MACHINE GROWS LOUDER AND MORE INSISTENT.

(5 superimposed next)

AT THE DOOR BRETT HESITATES AND TURNS TO LOOK BACK AT WOTEN. HE OPENS THE DOOR AND IS ABOUT TO GO OUT.

(99 on 2) DW

- 21 -

PUSH IN behind
BRETT as he goes to
WOTAN

BRETT HESITATES AGAIN
AND TURNS TO STARE
FIXEDLY AT WOTEN. TWO
BRIGHT LIGHTS BEAM FROM
THE COMPUTER'S PANEL.
THE TICKING HAS NOW BECOME
HYPNOTIC, RHYTHMIC.

99a. SUPERIMPOSE 5
Hypnotic wheel

BRETT IS NOT ABLE TO LIGHT FX
TURN AND LEAVE THE
OFFICE. FX HYPNOSIS

HE CLOSES THE DOOR
BEHIND HIM AND THEN,
AS IF IN A TRANCE, HE
WALKS HEAVY FOOTED UNTIL
HE STANDS BEFORE THE
MACHINE.

FADE 5

HE CANNOT UNDERSTAND
WHAT IS HAPPENING TO HIM.
HE LOOKS INTO THE BRIGHT
LIGHTS BLANKLY, BEWILDERED.
WOTEN HAS NOW INCREASED
TO AN EXCITED PITCH, ITS
MECHANICAL AND ELECTRONIC
ACTIVITY.

SUDDENLY IT STOPS.
IN THE SILENCE THAT
FOLLOWS BRETT GAZES
AT IT HYPNOTISED.

100. 4 A
CU BRETT

AN IMPERSONAL QUALITY IN
HIS VOICE:)

BRETT: (cont) What ... what do you
want?

(THE MACHINE COMES TO
LIFE WITH A BURST OF
FLICKERING, ELECTRONIC
CALCULATIONS AND THE
NOISY TICKING OF WHAT
SEEMS LIKE A TRIUMPHANT
ACTION)

FX POP & CHAT

8. INT. INFERNO. NIGHT.

3B.1B.A2.

101. 3 B
KITTY's back
(black screen)

She moves away from
cam. to make 4/8

- 21 -

(101 on 3)

(A DANCE HAS JUST ENDED.
DODO, POLLY AND BEN
HAVE BEEN DANCING - THEY
RETURN TO THE END OF THE
BAR.

KITTY SPOTS THEM COME OVER)

KITTY: Hello then. All bright
and breezy now is he?

(BEN GRINS, SQUARES UP
TO HER IN MOCK BOXING
ATTITUDE)

Steady now, sailor. Watch it!

Let BEN go R.

(BEN GOES TO THE OTHER
SIDE OF BAR TO GET
SOFT DRINKS)

(TO POLLY) You're a wonder, how'd
you do it?

POLLY: Just a knack, me love.
Any time you want a little bright-
ness in your lives - come to Poll!
He's a special case though.

KITT: You can have a job here
any time.

POLLY: I've got a very good one,
thanks!

(DODO'S FACE CLOUDS OVER
AT THIS MENTION OF POLLY'S
JOB. SHE HOLDS HER HEAD
FOR A MOMENT.

Let KITTY go R.

KITTY MOVES AWAY)

(TO DODO) What's the matter, love?

DODO: Don't know. I've had a sort
of headache ever since I left your
office.

(2 next)

(101 on 3)

(BEN RETURNS WITH THREE
GLASSES - GIVES ONE
EACH TO THE TWO GIRLS)

Let BEN in R. to 3/S
POLLY - DODO - BEN

BEN: Headache?

DODO: (LIFTING HER HEAD) Sort of
high-pitched hum. There, it's gone
again now. I'm all right. Really.

PUSH INTO CU DODO
as POLLY and BEN go

BEN: Good. Now then, anyone feel
like another dance?

POLLY: Here we go.

FX HYPNOSIS

(THEY LEAVE.

DODO TURNS AWAY, A
WORRIED LOOK ON HER
FACE. SHE RAISES
HER HANDS TO HER HEAD -
PUTS HER FINGERS IN HER
EARS TO SHUT OUT THE HUM)

MIX:

(Note: Perhaps we could hear
it this time - cutting over
the dance music)

102. 2 A 8A. STREET (B.P.) FX STREET and
BRETT in L. bgd. HYPNOSIS cont.
and out R. fgd.

R E C O R D I N G B R E A K

9. INT. ROYAL SCIENTIFIC CLUB. NIGHT.

103. 2 E 1C.2E.4B.B2.C2. FX Background chat
W/S Extras fgd. (THE PRESS RECEPTION IS
SIR CHARLES bgd. JUST BREAKING UP)

SIR CHARLES: Well gentlemen, if
there's no further questions?
I'm very sorry about the absence
of Professor Brett. I'm sure
something very important must have
prevented him from being here.
(cont...)

104. 1 C
Doors. BRETT in.
PAN him R. (HE BREAKS OFF AS BRETT
(WEARING RAINCOAT AND
GLOVES) HURRIEDLY ENTERS
THE ROOM.

(4 next)

(104 on 1)

BRETT LOOKS A LITTLE
DISTURBED. HE QUICKLY
GLANCES AROUND)

/FX Swell chat/

SIR CHARLES: (cont) Professor
Brett!

105. 4 B (THE PRESS CROWD FORWARD)
W/S BRETT C. of frame

He comes fwd. to MS

BRETT: (HIS VOICE HAS A SLIGHTLY
IMPERSONAL QUALITY)
I am sorry I was not able to
attend. It was unavoidable.
Gentlemen.

106. 2 E
MS SIR CHARLES

SIR CHARLES: Well, now you're here,
perhaps you could tell the gentle-
men of the press...

107. 4 B
a/b

BRETT: (IGNORING HIM) I want to
see Professor Krimpton.

108. 2 E
a/b

SIR CHARLES: (INDIGNANTLY) I beg
your pardon. These gentlemen have
waited to ask you for information...

109. 4 B
PAN BRETT R. to
3/S

BRETT: (INTERRUPTING) It's very
urgent. Professor Krimpton!

KRIMPTON: (SURPRISED) You wish to
see me now?

(On to page 25)

(109 on 4)

BRETT: Immediately, if you don't mind.

(SIR CHARLES AND THE OTHERS ARE TAKEN ABACK BY BRETT'S INSISTENCE)

SIR CHARLES: (GOING TO HIM; SOTTO VOICE) Are you all right, Brett?

BRETT: Quite all right, thank you.

PULL BACK to let
ROY PAIRS in L. to R.

SIR CHARLES: Is it the computer then?

BRETT: No.

AMERICAN JOURNALIST: Professor Brett, I'm from the New York Daily Sketch ...

PAN L. with
KRIMPTON to make 3/S
KRIMPTON - INTERVIEWER -
BRETT

BRETT: (CUTTING IN) No comment.

AMERICAN JOURNALIST: You haven't heard the question yet.

(BRETT GRABS KRIMPTON'S ARM,
TURNS TO GO)

INTERVIEWER: A few questions to ask you, sir. (HE HOLDS OUT A MICROPHONE) Could you tell us ...

(HE STOPS ALMOST AS THOUGH HE HAD BEEN SWITCHED OFF BY REMOTE CONTROL)

BRETT:
(FLATLY) I can tell you nothing. This way, Krimpton.

(BRETT LEADS KRIMPTON FROM THE ROOM.)

110. 2 E
W/S Rostrum
Journalists
going L.

FX Swell chat & fade

(110 on 2)

DR. WHO comes fwd. to
close R. of frame

THERE IS A BUZZ OF INDIGNANT
TALK)

SIR CHARLES: I'm sorry Gentlemen.
That seems to be it. Thank you
for your patience.

AMERICAN JOURNALIST: Thanks a lot
Sir Charles.

(AS JOURNALISTS BEGIN TO GO,
SIR CHARLES JOINS DOCTOR WHO)

Good evening, Doctor.
Professor Brett 'phoned me to say
you'd be along. What got into
him this evening. Very odd manner
about him wasn't there?

DOCTOR WHO: Very odd indeed. He
must have been working very hard.
By the way, who is Krimpton?

SIR CHARLES comes fwd.

SIR CHARLES: Electronics chappie.
One of our top men. That's a
thought - electronics. Perhaps
something has gone wrong with
Wotan after all, and he didn't
want to let it out. That would
explain it, eh? I'd better check -
excuse me.

Let him go L. and
FUSH INTO CU DR. WHO

(HE LEAVES DOCTOR WHO ALONE)

DOCTOR WHO: (TO HIMSELF) Hm. I
wonder!

1A.C3.

FX WOTAN BASIC

111. 1 A
High W/S
WOTAN C. of frame

10. INT. BRETT'S OFFICE. NIGHT.

(CLOSE SHOT ON WOTAN.

THE MACHINE IS TICKING OVER
IN A STRANGE, IRREGULAR FASHION)

3D.B3.

112. 3 D
MAJOR at lift.

11. INT. CORRIDOR. NIGHT.

(112 on 3)

See WOTAN 'n bgd.
Doors close

(MAJOR GREEN IS ON A ROUTINE PATROL. HE IS PASSING CLOSE TO THE OFFICE DOOR. HE STOPS TO LISTEN AS HE HEARS THE DISTANT TICKING OF THE COMPUTER. HE HESITATES, THEN OPENS THE DOOR AND GOES IN)

1A.C3.FX WOTAN BASIC12. INT. OFFICE. NIGHT.

113. 1 A

High/shot MAJOR's feet.
PAN to High shot
WOTAN top - MAJOR
bottom of frame

WOTAN's eye C. of frame

(THE MAJOR HAS ENTERED AND IS STARING RIGIDLY AT WOTAN. THE TWO BRIGHT LIGHTS SHINE ON HIM.

THERE IS THE NOISE OF THE COMPUTER. IT SEEMS VERY SURE OF ITSELF.

THE MAJOR SEEMS DAZED. HE MOVES FORWARD, IT RAISING HIS HANDS AS HE DOES SO. HIS HANDS SEEM DRAWN TOWARDS THE LARGE SLOT ON THE FRONT OF THE COMPUTER. THEY HESITATE A MINUTE, THEN THE MAJOR SLOWLY SLIDES THEM IN. HE STOPS, HIS FACE CONTORTED IN AGONY FOR A BRIEF MOMENT. THEN HE DRAWS HIS HANDS OUT.

113a. S/IMPOSE 5

Hypnotic Wheel

FADE 5

Depress as MAJOR
turns to put him
close fgd.

WE SEE THAT THE BONES OF EACH HAND ARE STANDING OUT IN RELIEF AND HAVE DARKENED GIVING A SKELETAL EFFECT. HE TOUCHES THEM SLIGHTLY WITH HIS FINGER TIPS: THEN LOOKS BACK AT THE MACHINE)

PULL BACK with him to
desk.

MAJOR: I understand.

PAN DOWN to phone

(HE DRAWS OUT A PAIR OF GLOVES FROM HIS POCKET (RAINCOAT) AND PUTS THEM ON, THEN WALKS STIFFLY TOWARDS THE DESK AND DIALS A NUMBER ON THE PHONE)

3C.A2.13. INT. INFERNO. NIGHT.

114. 3 C
CU Phone

(114 on 3)

(ABOVE THE NOISE OF THE POP MUSIC THE TELEPHONE CAN BE HEARD RINGING ON THE BAR.)

PAN UP to CU KITTY

KITTY ANSWERS IT. SHE COVERS HER OTHER EAR)

Inferno Club

PAN DOWN
with phone

KITTY: (INTO PHONE) / What? Who?
Speak up ... Oh, right.

(SHE TURNS AND SHOUTS INTO THE CROWD OF DANCERS)

It's for you, Dodo.

PAN UP to
CU DODO

(DODO PUSHES HER WAY THROUGH THE DANCERS AND PICKS UP THE TELEPHONE)

DODO: (INTO PHONE) Hello, yes.
Who is it?

4A.2C.1A.C3.FX WOTAN BASIC

115. 4 A 14. INT. BRETT'S OFFICE. NIGHT.
Low/S across desk
Phone fgd.

(THE MAJOR IS PLUGGING IN A TELEPHONE EXTENSION TO THE COMPUTER. DODO'S VOICE CAN BE HEARD AS FROM WITHIN THE COMPUTER)

116. 2 C
CU MAJOR's hands.
PAN with them to
loudspeaker

DODO'S VOICE: Hello. Who is it?

(WOTON GOES INTO ACTION.

117. 1 A
W/S WOTAN's eye
C. of frame

THERE IS THE SOUND OF
INFORMATION BEING EMITTED.

LIGHTS FLASH)

117a. S/IMPOSE 5
Hypnotic Wheel

FX HYPNOSIS

118. 3 C 15. INT. INFERNO. NIGHT.
CU DODO

FX POP

(118 on 3)

Let DODO walk away

(DODO IS HOLDING THE TELEPHONE.
SHE SEEMS TO BE ABRUPTLY
CHANGED. SHE IS SUBDUED AND
DAZED AS SHE LISTENS. SHE
IGNORES HER SURROUNDINGS)

DODO: (INTO PHONE) Yes, yes,
I understand.

(DODO PUTS THE PHONE DOWN AND
THEN MOVES FROM THE CELLAR.
SHE IS OBLIVIOUS TO HER
SURROUNDINGS STILL)

FX ATMOS. + ECHO

2B.B3.

16. INT. SECRETARIES RECEPTION (B.P.)

119. 2 B
W/S Reception area

BRETT & KRIMPTON in
R. CRAB L. with
them to lift.

(BRETT IS LEADING KRIMPTON
TOWARDS HIS OFFICE DOOR.

KRIMPTON IS DISAPPROVING)

KRIMPTON: I must say it's rather
odd, Brett, to break up a meeting
like that and drag me off at this
time of night.

BRETT: I had no choice, Krimpton.

KRIMPTON: (SHARPLY) What do you
mean?

BRETT: You will soon understand.

(THE TWO MEN ENTER THE LIFT)

FX Lift ascending

1D.f/r

120. 1 D
2/S BRETT(fgd.) - 17. INT. LIFT. NIGHT.
KRIMPTON

(120 on 1)

KRIMPTON: (ANGRILY) Now look here, Brett. I'll stay only a couple of minutes. I think it's a bit much ...

BRETT: Nothing is too much.

KRIMPTON: What are you talking about. What's the matter with you this evening. Has the computer broken down?

BRETT: On the contrary - it is we who have broken down. We have failed, Krimpton.

18. INT. CORRIDOR. 2B.B3.

KRIMPTON: Failed?
We have

121. 2 B
Lift doors.

(THE LIFT STOPS.

BRETT & KRIMPTON out.
PAN them L. to
office doors

BRETT STANDS ASIDE FOR KRIMPTON
TO COME OUT)

BRETT: We have reached a stand-
still. We cannot develop the
Earth any further. Further
progress is impossible.

KRIMPTON: I don't follow you.

BRETT: This is the conclusion
reached by Wotan.

122. 1 A
W/S WOTAN

18A. BRETT'S OFFICE. 4A.1A.C3.
(HE FLINGS OPEN THE OFFICE DOOR
AND USHERS KRIMPTON IN)

/FX WOTAN BASIC/

Let BRETT & KRIMPTON
in R. to 2/S

KRIMPTON: Are you jcking?
This machine ...

(122 on 1)

Put KRIMPTON close
R. fgd. as BRETT
goes upstage

BRETT: I'm not joking. Wotan has decided that the world cannot progress further with mankind running it.

KRIMPTON: (LAUGHING) Oh, really! And what does Wotan propose to do about it? Take over from us?

BRETT: From now on - we are to serve.

KRIMPTON: (STILL AMUSED) And if we choose not to - I suppose mankind will be eliminated.

BRETT: (WITH DEADLY EMPHASIS) If it is necessary.

KRIMPTON: (SEEING THAT HE IS SERIOUS) You've been working too hard, old chap. (BACKS TO DOOR) You've gone right off your rocker.

PAN KRIMPTON R. to
close 2/S
KRIMPTON - MAJOR;
fav. MAJOR

BRETT: You cannot escape.

(AS KRIMPTON REACHES THE DOOR,
THE MAJOR ENTERS AND STANDS IN
FRONT OF THE CLOSED DOOR)

KRIMPTON: Thank heavens you're here, Major. He's gone mad, right round the bend.

(HE TRIES TO GET TO THE DOOR AND
IS SURPRISED WHEN THE MAJOR
STANDS MOTIONLESS IN HIS PATH,
LOOKING AT HIM IMPASSIVELY)

MAJOR: He is not mad, Professor Krimpton.

(KRIMPTON IS STARTLED AND STARES
AT THE MAJOR. HE IS SUDDENLY
TERRIFIED AND STRUGGLES TO GET
PAST)

KRIMPTON: Let me out of here.

(4 next)

(122 on 1)

MAJOR: (IMPASSIVELY) You must wait.KRIMPTON: I refuse to be kept.
I refuse ... /

123.

4

A

low/S Phone fgd.
KRIMPTON comes fwd.(HE TURNS AND RUNS TOWARDS THE
TELEPHONE ON THE DESK)MAJOR: Don't touch that.(KRIMPTON IS SHAKING SO MUCH
HE CANNOT DIAL)KRIMPTON: Let me out. Get back.(HE IS TERRIFIED AS THE MAJOR
WALKS SLOWLY TOWARDS HIM)

Let me ... out. Let me ...

CRAB R. with
KRIMPTON to make
deep/s.(HIS VOICE TRAILS AWAY AS HE
BECOMES AWARE OF BEAMS OF LIGHT
SHINING ON HIM FROM THE COMPUTER.BRETT-KRIMPTON(fgd.)-
MAJOR
WOTAN's eye C. of frameTHE COMPUTER IS TICKING OUT
HYPNOTICALLY.KRIMPTON CANNOT BELIEVE WHAT IS
HAPPENING TO HIM)

124.

1

A

HIGH CU WOTAN's Eye

No ... it's not possible!

FX HYPNOSIS

124a.

S

IMPOSE 5

Hypnotic Wheel

(HE TRIES TO COVER HIS EYES TO
SHIELD THEM FROM THE LIGHT)

125.

4

A

a/b

I don't believe it! I won't work
for you! I am human. There is
nothing more important than human
life. No! Machines are not our
masters. I will not ...
(cont ...)(SOMETHING IN KRIMPTON SEEMS
TO BREAK AND THE RESISTANCE
GOES OUT OF HIM. HE MOVES
SLOWLY, TRANCELIKE, ACROSS TO
THE MACHINE AND STANDS BEFORE
IT)

(2 next)

KRIMPTON: (cont) What do you want?

3B.2D.A2.

FY POP

126. 2 D(crabbed R.) /19. INT. INFERNO. NIGHT.

Cross 2/S
POLLY-BEN;
fav. POLLY

(BEN AND POLLY SEARCHING THROUGH CROWD. THEY SCAN THE LITTLE CROWD ON THE DANCE FLOOR FROM BESIDE THE SOFT-DRINK BAR)

BEN: Where's your friend, then?
Can't see her anywhere.

POLLY: I don't know. Surely she wouldn't leave without a word to us.

Let KITTY in
L. bgd.

BEN: Wouldn't think so. She seemed a nice bird. Friendly - not stuck up like you, Duchess.

POLLY: Don't call me Duchess. - Look. I'm worried about Dodo. - You see I'm supposed to be looking after her - showing her around.

BEN: You - that's a laugh.
(POLLY GLARES AT HIM)

KITTY: (LOOKING TOWARDS ENTRANCE)
Here - it's our night for surprises.
What's he want in here? /

127. 3 B
MES DR. WHO on stairs

(DOCTOR WHO IS COMING INTO THE INFERNO, LOOKING ROUND SEARCHINGLY) /

128. 2
a/b

CRAB L. with them to
4/S
KITTY(fgd.) - DR. WHO -
POLLY - BEN(fgd.)

POLLY: It's the Doctor.

KITTY: You know him? He looks like - you know - that disc Jockey.

(DOCTOR SEES POLLY AND CROSSES TO HER)

(128 on 2)

DOCTOR WHO: Ah! There you are. I thought that I might find you both here. I hope you and Dodo have enjoyed yourselves.

POLLY: Yes, Doctor, but -

KITTY: Have one on the house, Doctor. It isn't every day we get the over-twenties in this place. I like the fab gear.

(SHE WINKS AT HIM. SHE PUSHES AN ORANGE JUICE TO DOCTOR WHO)

DOCTOR WHO: Oh, very kind of you, young lady. (NOTICES BEN) Who is your friend?

Let KITTY go L.

POLLY: Not exactly a friend. We've just met. His name is Ben. Ben - the Doctor.

BEN: Hello, ~~Doc~~ Sir.

(THEY SHAKE HANDS)

DOCTOR WHO: How do you do. I don't see Dodo anywhere?

POLLY: I'm afraid she's gone.

DOCTOR WHO: What do you mean? Gone?

129. 3 B
MOS POLLY

(Onto page 35)

(129 on 3)

POLLY: She came over here to answer the phone half an hour ago. We haven't seen her since!

130. 2 D
MOS DR. WHO

FX WOTAN BASIC

4A.1A.C3.

20. INT. BRETT'S OFFICE. NIGHT.

131. 1 A
Wide 3/8
MAJOR - BRETT -
KRIMPTON

(BRETT, MAJOR GREEN AND KRIMPTON ARE IN THE PROCESS OF READING INSTRUCTIONS ISSUED BY WOTAN. THEIR MANNER IN EACH CASE IS A LITTLE UNNATURAL)

BRETT: We are here to serve Wotan. New Machines must be constructed. The greatest human brains must be called upon to help. The new machines will in time supercede human life. They will take over the march of progress. I speak for Wotan. You have all had your orders. Report them back to Wotan.

(MAJOR STANDS AND READS SLIP)

MAJOR: I am in charge of planning the campaign.

(KRIMPTON LOOKS UP FROM SLIP)

KRIMPTON: I will supervise the fitting out of the war machines.

BRETT: These new computers must be able to move freely. They must carry their own supply of power.

KRIMPTON: And they must carry their own weapons.

(THERE IS A RAPID OUTBURST OF ACTIVITY FROM WOTAN.

THE MAJOR COLLECTS THE INSTRUCTION SLIP)

(131 on 1)

BRETT comes fwd.

MAJOR: (READING) All control is to be centralised in this office.

BRETT: Our first task is to enlist the best brains in the country. There is one special brain that Wotan

To get this man is a matter of great urgency. We have three days only before the switch-on takes place. That is our dead line.

KRIMPTON: Another brain?

BRETT: It is forbidden to ask questions.

MAJOR: We obey orders.

BRETT: The task of luring this advanced brain to serve Wotan will be a delicate matter.

PAN BRETT R. to door

MAJOR: ... someone is coming.

(THERE IS THE SOUND OF SOMEONE OUTSIDE THE DOOR)

Let in DODO
PAN her L.

BRETT: It is the fourth member called here to receive orders!

(THE DOOR OPENS.

DODO COMES IN. SHE DOES NOT APPEAR TO NOTICE THE MEN BUT APPROACHES WOTAN MOVING AUTOMATICALLY)

The Doctor's secretary?

FX Growing activity

132. 2

CU Lights on WOTAN

(SHE IGNORES HIM.

DODO: (TO WOTAN) What are my instructions?

133. 4

A
CU Memory tapes on
WOTAN

(ALL TURN TO WOTAN AS THE NOISE FROM THE COMPUTER IS UNLIKE ANY HEARD BEFORE.

134. 2

a/b

(134 on 2)

135. 4 A
a/b

IT GYRATES INTO ACTIVITY, IT
ELECTRONICALLY FLICKERS AND
FLASHES. IT SEEMS THE
MECHANISM IS BEING WOUND
UP TO BREAKING POINT.

136. 2 CU Speaker

SUDDENLY, AFTER THIS EFFORT,
A STRANGE METALLIC, SYNTHETIC,
SLIGHTLY THREATENING VOICE
COMES FROM THE MACHINE)

137. 1 A
e/b
PAN DODO R. to door

WOTAN: Doctor who is required./
Bring him here.

(DODO TURNS AND WALKS
TRANCE LIKE FROM THE ROOM)

138. 3 /21. INT. CORRIDOR. NIGHT.

Door. DODO in
and fwd. to CU.
Let her go R.
leaving unfocused
white screen

(AS DODO WALKS INTO CAMERA
DOWN THE CORRIDOR THERE
COMES FROM THE ROOM BEHIND
HER THE STRANGE, ALARMING
NOISES OF THE WORKINGS
OF MACHINERY)

139. S/IMPOSE 5
W sign140. 4 ROLLER CAPTION:141. End Captions:

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